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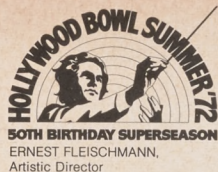
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ZUBIN MEHTA, MUSIC DIRECTOR

Dates, programs and artists subject to change.

TUESDAY 8:30 PM **THURSDAY** 8:30 PM **SATURDAY** 8:30 PM

JULY
AUGUST
SEPTEMBER

A Verdi Happy Birthday Celebration Cast includes Jessye Norman, Mignon Dunn, Charles Craig, Cornelis Ophiot, Harold Enns, Douglas Lawrence, and the L.A. Master Chorale, Verdi: "Aida" (concert performance) James Levine, conductor	11	Watts & Levine: The Young Giants Schubert: Overture, Rosamunde Chopin: Piano Concerto #2 Debussy: L'Après-Midi d'un Faune Debussy: La Mer James Levine, conductor Andre Watts, piano	13	Gilbert & Sullivan Thrive (Live) Donald Adams, Thomas Round, and other top British G & S stars return for a Bowl encore of "The World of Gilbert & Sullivan", featuring excerpts from The Gondoliers, The Mikado, HMS Pinafore, Pirates of Penzance, etc. Michael Moores, conductor	15
Beethoven Festival—1st Movement Overture, Leonore #3 Piano Concerto #5 (Emperor) Symphony #4 Hans Schmidt-Isserstedt, conductor Rudolf Firkusny, piano	18	Beethoven Festival—2nd Movement Egmont Overture Violin Concerto Symphony #5 Hans Schmidt-Isserstedt, conductor Gyorgy Pauk, violin	20	Beethoven Festival—Finale Symphony #8 Symphony #9 (Choral) Soloists: Ella Lee, Christina Krooskos, Roger Patterson, Douglas Lawrence L.A. Master Chorale Hans Schmidt-Isserstedt, conductor	22
Romantic Chopin—Rousing Shostakovich Smetana: Overture, The Bartered Bride Chopin: Piano Concerto #1 Shostakovich: Symphony #5 James De Preist, conductor Jakob Gimpel, piano	25	Brahms Four, Everyone Richard Strauss: Don Juan Mendelssohn: Violin Concerto Brahms: Symphony #4 James De Preist, conductor Daniel Heifetz, violin	27	Johann Strauss Gala A Night in Vienna (Prince Orlofsky's Ball), Waltzes, Polkas, Songs and Choruses featuring leading soloists, singers and dancers direct from Vienna's Volksoper. Heinz Lambrecht, conductor	29
Magical Mozart Festival Overture, Così Fan Tutte Three German Dances, K.605 Piano Concerto #25 in C, K.503 Horn Concerto #4, K.495 Symphony #35 (Haffner) Lawrence Foster, conductor Alfred Brendel, piano Barry Tuckwell, horn	1	Viva Italia! Vivaldi: Summer (Four Seasons) Paganini: Violin Concerto #1 Rossini: Ballet Music from William Tell Verdi: Slabat Mater and Te Deum (Four Sacred Pieces) Lawrence Foster, conductor Itzhak Perlman, violin L.A. Master Chorale	3	Arthur Fiedler Presents the Pops at the Bowl An evening filled with Boston Pops favorites, including: Swan Lake Suite, Burt Bacharach Medley, Carnival Overture, Gershwin's Concerto in F. Arthur Fiedler, conductor Natalie Hinderas, piano	5
The Fantastic Flight Franck: The Accursed Huntsman Saint-Saens: Piano Concerto #4 Stravinsky: The Firebird (complete) Lawrence Foster, conductor Horacio Gutierrez, piano	8	Top of the (Classical) Pops Verdi: Overture, The Force of Destiny Rachmaninoff: Piano Concerto #2 Tchaikovsky: Romeo & Juliet Respighi: The Pines of Rome Lawrence Foster, conductor Rafael Orozco, piano	10	Percy Faith and Oscar Peterson Easy listening at its best. Two giants of popular music in some of their favorite repertoire. Percy Faith, conductor Oscar Peterson, piano	12
Grand Tour of Europe Vaughan Williams: Tallis Fantasia Lalo: Symphonie Espagnole Moussorgsky-Ravel: Pictures at an Exhibition Edo De Waart, conductor Silvia Marcovici, violin	15	The Dynamic Dichters Kodaly: Dances from Galanta Mozart: Concerto for 2 pianos in E flat, K.365 Bartok: Piano Concerto #3 Ravel: Bolero Edo De Waart, conductor Misha & Cipa Dichter, piano	17	A Grand Night for Singing America's fabulous basso in some of his favorite operatic roles: arias by Mozart and Verdi, plus scenes from Moussorgsky's Boris Godunov with Val Stewart and supporting singers. Aldo Ceccato, conductor Norman Treigle, bass-baritone L.A. Master Chorale	19
Virtuoso! Stravinsky: Scherzo à la Russe, Fireworks Wieniawski: Violin Concerto #2 Rachmaninoff: Symphony #2 Aldo Ceccato, conductor Ruggiero Ricci, violin	22	The Wondrous Beverly Sills America's beloved Prima Donna in a brilliant program of operatic arias. Aldo Ceccato, conductor Beverly Sills, soprano	24	Tchaikovsky Spectacular! Piano Concerto #1 Symphony #5 1812 Overture with Fireworks! Cannon! Military Band! Zubin Mehta conducting Paul Schenly, piano	26
The Planets—and a New Star Wagner: Overture, The Flying Dutchman Tchaikovsky: Violin Concerto Holst: The Planets Zubin Mehta conducting Mayumi Fujikawa, violin	29	Pianistic Dreams Schumann: Piano Concerto Berlioz: Overture, Roman Carnival Bartok: Concerto for Orchestra Charles Dutoit, conductor Martha Argerich, piano	31	Rodgers & Hammerstein—Still Going Strong With renowned soloists Karan Armstrong, Susan Marsee, Perry Price, Richard Fredricks, and the Roger Wagner Chorale. John Green, conductor	2
The Marathon Hero Wagner: Prelude & Love Death, Tristan & Isolde Mozart: Piano Concerto in G, K.453 Brahms: Symphony #1 Lukas Foss, conductor & piano	5	John Browning—James Conducting Mendelssohn: Overture, Fingal's Cave Symphony #4 (Italian) Prokofiev: Piano Concerto #3 Ravel: Daphnis & Chloe, 2nd Suite James Levine, conductor John Browning, piano	7	All-Star Rigoletto (concert performance) Sherrill Milnes in the title role, Carol Neblett as Gilda, Jose Carreras as the Duke, plus Christine Weidinger, Claudine Carlson, Roger Patterson, Douglas Lawrence, John Macurdy, and the Roger Wagner Chorale. James Levine, conductor	9
Piano & Podium Mozart: Overture, The Marriage of Figaro Mozart: Piano Concerto in B flat, K.595 Mahler: Symphony #1 James Levine, conductor & piano	12	The Best of Berlioz Berlioz: Romeo & Juliet (complete) Cast includes Claudine Carlson, John Macurdy, Paul Sperry and the L.A. Master Chorale. Roger Wagner, Director. James Levine, conductor	14	The Incredible Pops Finale! Popular favorites including Gershwin's Cuban Overture, Dvorak: 2 Slavonic Dances, Rachmaninoff's Paganini Rhapsody, Liszt's Hungarian Fantasy, Vaughan Williams' Greensleeves, and Handel's Royal Fireworks Music with a spectacular fireworks display. James Levine, conductor Earl Wild, piano	16

From Daisy Dell to Superseason

A BRIEF HOLLYWOOD BOWL HISTORY — PART I

WHEN the Los Angeles Philharmonic opens the 1972 Hollywood Bowl season July 11 with Verdi's *Aida*, the event will commemorate, to the very day, the 50th anniversary of the Bowl's first summer symphony concert.

But the Orchestra's association with the Bowl dates back three years earlier, to 1919, when the Los Angeles Philharmonic was founded and when the Bowl real estate was merely a pleasant piece of land known as Daisy Dell and covered with sage and chaparral. Los Angeles had few cultural enterprises at that time, only some light opera and the beginnings of the motion picture industry. So the newly formed Theater Arts Alliance, sensing Los Angeles ripe for cultural development, appointed actor H. Ellis Reed to find a suitable site for a community park and arts center.

Reed and his father, William, stumbled onto Daisy Dell, and reported to the Alliance that the acoustics were splendid. Prominent land owner C. E. Toberman, who was to become directly connected with the Bowl longer than anyone in its troubled, uneven development, joined the Alliance and obtained options for the sixty acre plot. After a year of bickering, the disbandment and reorganization of the Alliance under the name Community Park and Art Association in October 1920, and a 30% price increase in the property, Toberman and E. N. Martin, an attorney, frantically arranged a series of donations, pledges, and loans to cover the increased price of the property (from \$47,000 to \$65,000).

The new Association elected F. W. Blanchard president, Toberman vice-president, and a young, dynamic piano teacher, Mrs. Artie Mason Carter, secretary. Earlier in 1920, Mrs. Carter had organized an Easter Sunrise Service in Barnsdall Park, where Vermont, Sunset and Hollywood Boulevards meet. The Los Angeles Philharmonic was at that time completing its first season, having been founded by William Andrew Clark, Jr., son of the colorful U.S. Senator and copper baron from Montana and himself an art patron, bibliophile and amateur musician.

Mrs. Carter prevailed upon Clark to donate his orchestra for the Sunrise Service to Community Sing. The over-

whelming success of this event prompted Mrs. Carter to plan an even more grandiose Easter Service in 1921 — this time in the "Park," as Daisy Dell had become known. Hugo Kirchhoffer, director of the Community Sing, remarked that the acoustics were naturally good because it was shaped like a "huge bowl." The remark stuck, and soon everyone referred to the "Park" as Hollywood Bowl.

And so in the early dawn of March 27, 1921, the Philharmonic assembled on a crude platform before an enormous crowd gathered in the weeds and grass on the rocky hillsides to inaugurate the Bowl's first Easter Sunrise Service. It was the Bowl's first major event.

Excited by this success, Mrs. Carter began thinking in terms of regular symphony concerts in the "enchanted outdoor theater, at 25¢ a seat." She organized a mammoth fund-raising drive with the zeal of an evangelist, attracting numerous disciples in the form of volunteer ladies' committees through her enthusiasm and dedication.

Thousands of cardboard Penny Banks were distributed to stores, banks and office buildings. A society circus was staged in the Bowl with film stars. Mrs. Carter rang doorbells, solicited pledges, and even sold her diamond ring.

All efforts netted about \$20,000, almost enough to defray operating expenses for the first season. A pre-season performance of Bizet's *Carmen* paid for temporary wooden seats and benches. And the proceeds from a Hollywood High School production of Shakespeare's *Twelfth Night* paid for the installation of lights.

Mrs. Carter's goal of summer concerts was achieved on the balmy evening of July 11, 1922, when the governor of California, William D. Stephens, welcomed the audience of 5,000, with their blankets, pillows, kids and picnic baskets, and officially opened the first Hollywood Bowl season. Los Angeles Mayor George Cryer introduced Dr. Alfred Hertz, conductor of the San Francisco Symphony, who led the Los Angeles Philharmonic in the stirring overture to Wagner's *Rienzi*.

While the initial season's success was encouraging (over 150,000 people

attended, and there was no deficit), the second season was threatened by the city's Department of Public Works' plans to repave Highland Avenue over the summer, thereby inadvertently disrupting the Bowl's programs. When pleading with city officials failed, Mrs. Carter resorted to suffragette-like tactics. She and 86-year-old Grandma Wakeman took up battle positions in rocking chairs, complete with knitting, in the middle of Highland Avenue and refused to allow the breaking up of the street. The newspapers came out in support of the women and the city backed down.

In similar fashion, Mrs. Carter turned to Bowl audiences when the mortgage became an ominous threat hovering over the second season. Response was generous. Even William Jennings Bryan contributed \$100. With typical flair, Mrs. Carter brought the mortgage to the Bowl and burned it during an intermission to feverish cheers. The next year, 1924, marked two important milestones. Mrs. Carter was elected president of the Community Park and Art Association, which became incorporated as the Hollywood Bowl Association. And E. N. Martin, who had counselled the Association from the beginning, arranged for the debt-free property of the Bowl to be deeded to the County of Los Angeles, perpetually protecting it for the people. A 99-year lease was signed with the Association, and the County then took over the annual \$1,500 property taxes which had been a sizable liability for the struggling, non-profit institution.

Thus began a new era for the Bowl. As the new landlord, the county appro-



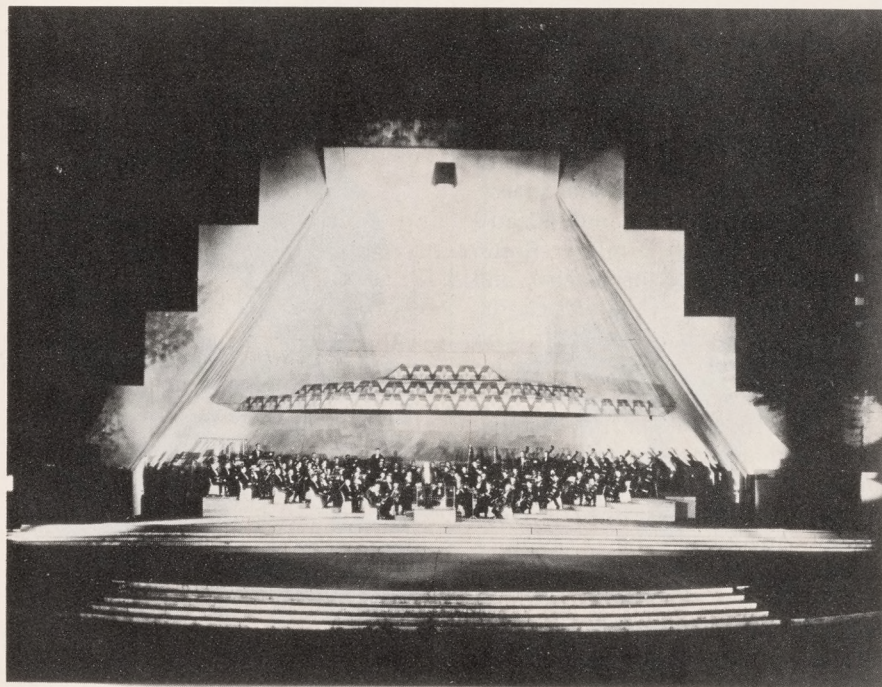
Present shell under construction, 1929.



Orchestra and audience pose for the camera, 1922.



Old Box Office and Gift Shop in Pepper Tree Lane, c. 1935.



Shell designed by Lloyd Wright, son of Frank Lloyd Wright, 1928.

priated \$100,000 for modernization. The amphitheater was scooped out, new seats were set in solid concrete and a portable shell was constructed from cement and steel. The early, rudimentary Bowl soon was lost in the transformation.

Unable to reconcile the new image with her purist ideals, Mrs. Carter shocked the community by resigning from the Association in March, 1926.

Shortly afterward, a second giant came to the fore: Mrs. Florence Ather-ton Irish. She served as the dynamic general chairman of the Bowl association from 1926 to 1929. Under her, the first of many changes on the face of the Bowl began in 1926.

1929 was the year of the Great Depression, and the resurgence of the Bowl's recurring financial problems. By 1932 the situation had become so desperate that the musicians were asked to share in any possible deficit. The deficit was so huge that the Board of Directors issued a formal statement June 12, 1933 admitting that they were forced to cancel their contracts with the orchestra and discontinue all concerts under their management.

Not willing to allow the summer concerts to die, an emergency group, the Symphonies Under the Stars Foundation, was formed to sponsor the 1933 season. Radio executives took over the programming. The results were both musically and financially distressing.

Then, members of the Los Angeles Philharmonic assumed responsibility for the 1934 season and drafted Mrs. Irish as general chairman. She spent more energy than the entire seven-man committee which drafted her and managed to bring off the season without deficit.

Sadly, as that season was beginning, William Clark, founder of the Philharmonic, died. Mrs. Irish promptly began helping to organize the Southern California Symphony Association to assure continuance of the orchestra.

(To be continued in the August/September Program Books.)



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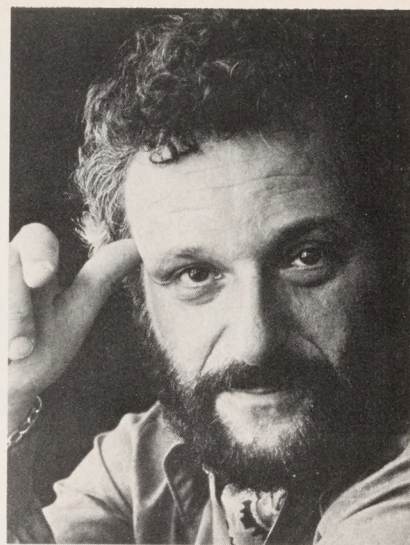
This summer the Philharmonic will present three special non-subscription concerts. A day of avant-garde music with Gerhard Samuel, Wednesday, July 26. The annual Wednesday Family Picnic Concert August 2, featuring Margaret Harris, national music director of *Hair*. And a gala Pension Fund Concert Wednesday, August 30, with Tony Bennett, Zubin Mehta and the Philharmonic.

On July 26, we introduce another imaginative Bowl concept. A provocative day of new music with Gerhard Samuel. It begins at 2 p.m. And continues through the evening. You'll be able to stroll all around the Bowl, experiencing the exciting music of today with members of the Los Angeles Philharmonic and gifted soloists and chamber groups from throughout Southern California. Explore the simultaneous activities taking place in various picnic areas, the box office concourse, as well as on the Bowl stage. The ideal way to discover a universe of new sound and video worlds. Electronic medications, video-tape environments, avant-garde music from around the world. And—lively groups of young dancers and actors. There'll be interesting food, too, from China, France, Indonesia, Mexico, and Russia.

The Wednesday Family Picnic Concert has become one of the Bowl's most pleasant traditions. And this year, on August 2, we have a very special guest. Margaret Harris. Multi-talented composer-pianist-conductor. National music director of *Hair*. Acclaimed guest conductor with the Chicago Symphony and Minnesota Orchestra. And the first woman to conduct the Philharmonic at the Bowl since 1925. Her lively program includes music by Johann Strauss, Smetana, Borodin, Grieg, and Mozart's Piano Concerto in D minor, K.466 (with Miss Harris as the pianist), and that all-time favorite children's classic, Prokofieff's *Peter and the Wolf*. And of course, excerpts from *Hair*. The concert begins at 7:30 p.m.

Finally, a special treat. Tony Bennett. The world-favorite singer makes his first appearance with Zubin Mehta and the Philharmonic at the Bowl on Wednesday, August 30. The occasion: a concert to benefit the orchestra's Pension Fund. Tony Bennett is ready to leave his heart in Hollywood Bowl. And so, we suspect, are thousands of his fans.

See you there.



Gerhard Samuel



Tony Bennett



Margaret Harris

Tickets for Bowl Events

Nothing could be easier than assuring yourself good seats for this year's Hollywood Bowl programs.

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Hollywood Bowl tickets are readily available at nearly 300 locations throughout Southern California.

Before tonight's concert, or during intermission, you can buy seats for any of this season's performances. The Bowl's Box Office is open Mondays throughout Saturdays from 10 a.m. to 9 p.m. and on Sundays from noon to 5 p.m.

The Box Office will be happy to honor either your BankAmericard or Master Charge.

In addition, tickets are available at the following locations:

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To find the location nearest you, call the number listed. Happy listening! ☐



About Hollywood Bowl

Lost and Found. All lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days. For information, call 626-5781, extension 660.

First Aid. In case of illness or injury, please consult an usher who will escort you to the Registered Nurse at the First Aid Station.

Small World Patio Restaurant and other Hollywood restaurants cater to Bowl patrons. You may dine and park your car in Hollywood, then take a Yellow Cab or the RTD Shuttle Bus to the Bowl. Specially-marked bus lines operate on all Bowl evenings from Hollywood and Santa Monica Boulevards. After the concert, buses and Yellow Cabs are waiting to conveniently return you to your car.

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Appreciation of fine music is a form of recreation that predates modern history. But the word recreation has many meanings.

Today the popular concept of recreation conjures images of active sports: baseball, basketball, swimming or playground games.

There is truth to this concept, but that image is only a small part of the overall meaning of recreation.

The Los Angeles County Department of Parks and Recreation believes that there is considerably more to this critical issue of providing park lands and recreational pursuits than simply passing out balls and bats.

Have you ever strolled in the desert at sunset when golden-red rays sparkle on the sand?

Have you ever hiked through quiet woods and learned from a professional naturalist what ecology really means?

Have you ever paid a visit to the mansion of cowboy movie star William S. Hart, and looked at the art treasures and memories of early motion pictures?

Have you ever hiked through the magnificent rock formations of Vasquez Rocks or the Devil's Punchbowl and seen the wonders Nature can create, given 20 or 30 million years?

These recreational pastimes are available to you today, on lands that Los Angeles County has saved from human encroachment. When it comes to preserving land, we're as concerned about the state of the environment as

you are. Hopefully more concerned — because that's our business.

County Parks and Recreation has set aside portions of the desert, wildlife and wildflower sanctuaries, rock formations, nature centers, museums, open space and green, woodsy areas where you and your family can relax and escape your busy pressures.

Even Hollywood Bowl is a Los Angeles County park.

Our parks range from the neighborhood parks with which we are all familiar, to huge "natural" expanses of land which are rapidly disappearing. We believe that this important land must be saved before everything contains only high-rises and hamburger stands.

Yes, it can be costly. As we become more crowded with people, the value of land goes up. It becomes expensive to buy. But the fact that we are becoming ever more crowded makes open, undeveloped land even more important.

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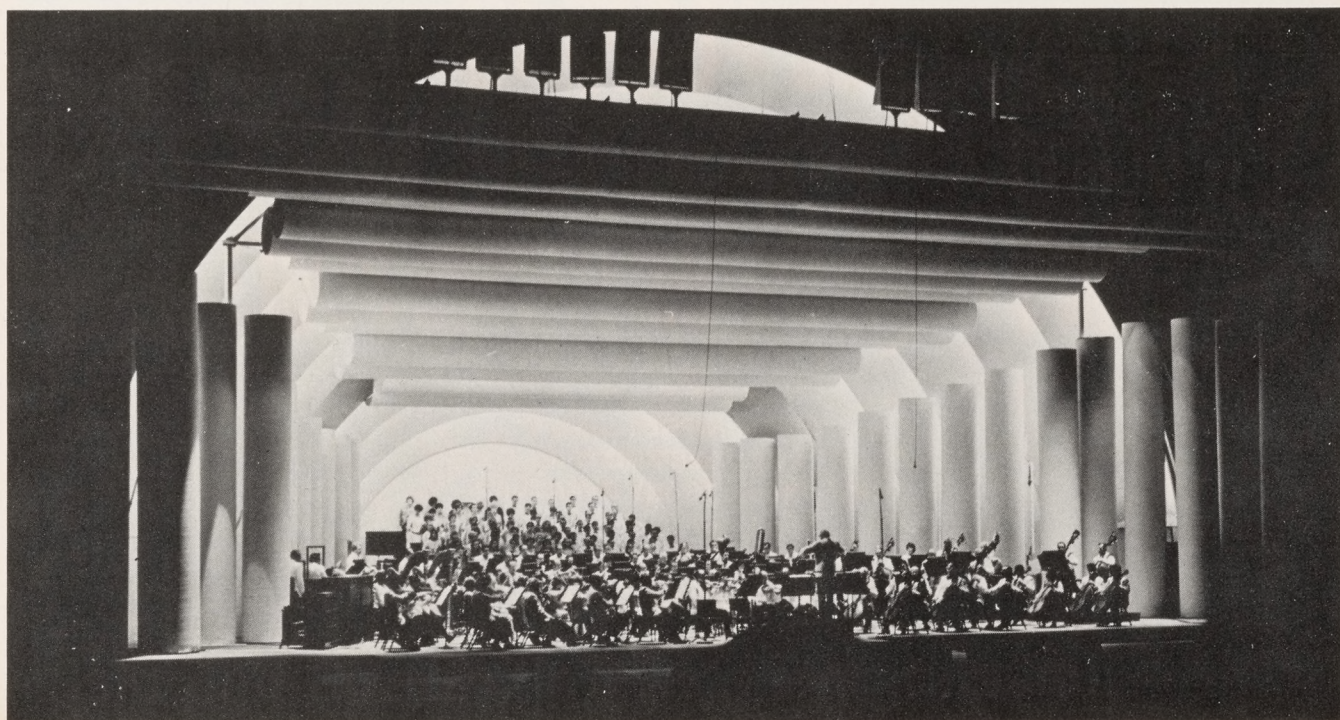
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CONEJO VALLEY (AUGUST 12): Mrs. M. E. Benson and Mrs. Thomas W. Maxwell, Jr. are Co-Chairmen of a committee bringing 13 buses from Thousand Oaks and Westlake Village areas.



Mrs. Oliver P. Roemer, II, Carriage Club Coordinator, who has organized ten Carriage Clubs for the current Hollywood Bowl season.

Area Nights at the Bowl

A group night at Hollywood Bowl makes for a happy, care-free, fun-filled evening. Our volunteers show you how to plan and execute a group night at the Bowl, coming by bus on the night of your choice (avoiding traffic problems). They arrange for area and carriage club groups to come from all over the Southern California community. The bus-to-Bowl groups usually have box suppers at the Bowl, either in their seat section or in one of the lovely picnic areas on the grounds. Groups of 20 or more on Tuesday or Thursday nights, or of 40 or more on Saturday nights,

receive a discount on tickets. Call the Volunteer Cottage if you would like us to help your group plan an evening at Hollywood Bowl. It means fun with friends and good memories of a wonderful musical evening. Our devoted area and carriage club coordinators and chairmen make this possible, and our thanks go to each of them and to the Hollywood Bowl staff whose cooperation is deeply appreciated.

Mrs. William Worth Kems



FOOTHILL: Mrs. Wynne Going; Mrs. Kenneth Julin; Mrs. Malcom Harris, Chairman; Mrs. Earl C. Towsley, Mrs. Frank Tomkins and Mrs. George C. Good at the kick-off for Hollywood Bowl volunteers. Foothill Committee has bus-to-Bowl groups attending July 15, August 10 and 12.



WOODLAND HILLS/CANOCA PARK (AUGUST 12): Mr. Ernest Fleischmann helps Mrs. Sanford Schulhofer, Jr. and Mrs. Walter A. Hammar, Co-Chairmen, settle details for bringing 350 people to the Bowl from this area.



SAN FERNANDO VALLEY (AUGUST 12): Mrs. Richard C. Kern; Mrs. William C. Carr, Carriage Club Chairman; and Mrs. Jerold Miles, Area Chairman, meet Chester Hayes and his monkey at the Birthday Kick-Off for the Bowl. They will bring 5 buses from the Valley for their Carriage Club evening.



GLENDALE (AUGUST 12): Mrs. John R. Hovick; Mrs. Gordon Gray, Chairman; and Mrs. Arnold Giesbret tell their area plans to the clown at the festive kick-off party. There will be 400 in the Glendale group.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Tuesday Evening

August 8, 1972, 8:30 pm

LAWRENCE FOSTER, Conducting

HORACIO GUTIERREZ, Piano

FRANCK Symphonic Poem "Le Chasseur Maudit"
(The Accursed Huntsman)

SAINT-SAËNS Concerto No. 4 in C minor for Piano
and Orchestra, Op. 44

Allegro moderato; Andante

Allegro vivace; Allegro

Mr. Gutierrez

INTERMISSION

STRAVINSKY "The Firebird"
(Complete Ballet; Original Version of 1910)

For performers' biographies, please see p. 18

Hollywood Bowl Carillon Theme by Elinor Remick Warren

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NOTES BY ORRIN HOWARD

"Le Chasseur Maudit" (The Accursed Huntsman)

César Franck (1822-1890)

The symphonic poem, *The Accursed Huntsman*, tells us what we never expected to know about César Franck and were never even inclined to ask. The image of the Belgian-born Parisian musician has been so well fixed: earnest, conservative, hard-working composer-organist-teacher, oblivious to the neglect his music suffered; mystic father-figure to his devoted students; founding member of France's Société Nationale de Musique. His best known works admittedly have curiously conflicting characteristics: fervent rapture and pale introspection; there are chromatic vacillations between naïveté and self-righteous bombast; organ-lofty visions which, straining to reach heaven, are tremulous with the anticipation of ascent, and pedantic views that are stubbornly earthbound. But pervading most of his music is a glow of devoutness which makes the graphic, melodramatic urgency and Lisztian extroversion of *Huntsman* totally unexpected. Could this be our angelic Franck, so demonic and overwrought?

Written in 1882, some six years before the well-loved D minor Symphony, the work is based on a ballad by the 18th century writer Gottfried Bürger whose moral could be paraphrased "thou shalt not hunt on Sunday." For not heeding this commandment, the Count of the Rhine suffers dire consequences. The piece opens with an exposition of the conflicting forces: the Count's hunting horns sound the call to the chase and are admonished by religioso cellos — the supplicants being called to worship by the pealing of bells. The hunters begin the chase as the horns intone a theme that is to be put to much use, a typical Franckian melody that pivots around a note to which repeated returns are made. The episode gallops breathlessly, with considerable orchestral brilliance (shades of Berlioz and Liszt), until a strange subsiding of the activity. Ominous tremolos darken the scene; the count is alone, his horse unable to move nor his horn to sound. A curse rings out, first in bass tuba, then in other brasses: "be forever pursued by the Evil One." Wagnerian flames blaze around him, the terrorized count races off on his eternal flight, and Franck on one of his earthiest musical excursions.

Concerto No. 4 in C minor for Piano and Orchestra, Op. 44

Camille Saint-Saëns (1835-1921)

The Lisztian impulses that quickened Franck's *Huntsman* (1882) had first come into French music in the early 1870's through Saint-Saëns's symphonic poems, one of which is the durable *Danse macabre*. But if those impulses flared only rarely in the staid Franck, they surfaced often and abundantly in the younger (by 13 years), infinitely more worldly Saint-Saëns. Like Franck, he was a virtuoso pianist and organist, and dedicated to the elevation of French instrumental music—he was co-founder of the Société Nationale. But there the similarity ends. Beginning early in his career, Saint-Saëns courted and won large fame. And in his long life (86 years), besides being a prolific composer of music in all forms, he was: an author of books on music and on subjects as diverse as philosophy, painting, literature and the theatre; a playwright; a linguist; a raconteur; an insatiable world traveler.

Saint-Saëns was, in short, a phenomenon. But, alas, he was, to a great extent, a life-long prodigy. Melodies flowed from him effortlessly, his grasp of form and orchestration was firm; he was a craftsman of the highest order. Depth and substance, however, eluded him almost entirely; he remained, to the end, an enormously gifted musician untouched by genius.

His five piano concertos have typically elegant, glittering facades. Possibly because of an awareness of his own limitations, and to justify his creative results, Saint-Saëns once wrote, "The artist who does not feel completely satisfied by elegant lines, by harmonious colors, and by a beautiful succession of chords does not understand the art of music." In describing tonight's concerto, he should have added, "by dazzling pianistics of every sort, and particularly of jet-speed scale passages."

Saint-Saëns was the soloist in the premieres of all his concertos, the one for the Fourth taking place in Paris on Oct. 31, 1875. The piece does not immediately betray its virtuosic intentions. It opens with a plaintive theme first in the orchestra, then echoed somewhat more songfully by the piano which is put through a kind of variation process. Activity increases, and the piano introduces a descending octave idea that figures prominently later. The mood changes suddenly, and there

follows a dreamy Andante with flowing piano arpeggios. In this section, a chorale-like theme is introduced; this too returns in the finale at a faster pace and in changed meter—a notable example of thematic transformation. This first movement ends with what is probably the concerto's most expressive material, limpidly lovely music; the second movement is Saint-Saëns at his most scintillating. The descending octave idea gets things off to a vigorous start; the first movement's main theme is pressed into further and faster service; the piano has a new, Johnny-one-note tune, and after much working out there is a reminiscence of the Andante ending. The transformed chorale theme, given out by piano in single notes and sounding brightly folkish, heralds the beginning of the long end. The brilliance and pianistic pyrotechnics mount. The octave finale comes just in time, for Saint-Saëns' themes have done their double, even triple duty; the pianist has more than done his; and the audience has had about as much French sparkle as it can safely handle.

"The Firebird" Ballet

Igor Stravinsky (1882-1971)

Saint-Saëns was 75 when Stravinsky burst upon the Paris scene with his first ballet, *The Firebird*. The older man, openly antagonistic to contemporary trends in general was, naturally, immune to the young Russian composer's dynamic innovativeness. Happily, Paris did not share in the conservatism of France's grand old man of music. The city responded with great enthusiasm to Stravinsky's bold new language; *Firebird* stands glitteringly poised at the beginning of its creator's long and remarkable career.

The work was not, of course, Stravinsky's first. Two earlier pieces, *Scherzo fantastique* and *Fireworks*, had so impressed Ballet Russe director Serge Diaghilev, that he asked the composer to write the score for the projected stage work, *The Firebird*, a plum originally intended for Russian composer Anatol Liadoff. The latter, unable to produce the music on Diaghilev's time schedule, forfeited the splendid opportunity. Poor Liadoff. Lucky Stravinsky. The ballet, with choreography by Fokine, was premiered in Paris on June 25, 1910, with spectacular results. The world of ballet and the world of music, quickened with the vibrancy of the score, were never to be quite the same again.

It is true that Stravinsky had not yet freed himself from traditionalism, and *Firebird's* score shows large traces of Rimsky-Korsakoff (his teacher, to whom the work is dedicated) in (1) the luminous brilliance of the orchestration; (2) a treatment similar to the one Rimsky used in his opera, *The Golden Cockerel*, in which the human characters have simple, straightforward themes, the supernatural ones exotic, chromatic motifs; (3) the use of folk material—a Russian folk song, *In the Garden*, is the basis for the Princesses' Round Dance, the theme of the Finale is taken from another folk song, *By the Gate*. But even with its "old Russian" heritage showing, the score surges with newness and with the stunning and original elements which in his next two ballets, *Petrouchka* and *The Rite of Spring*, he was to exploit more fully: primitivism (*Infernal Dance of Kastchei*); ostinatos—insistently repeated patterns of rhythm or melody, or both (the introductory figure of the *Lullaby*, which continues as the repeated accompaniment to the melody); rhythmic dynamism (the shifting accents of the 7/4 Finale, the lunging syncopation of *Kastchei*); pungent harmonies (at every fascinating turn).

Stravinsky splashed the score with vibrant orchestral colors, using what he afterwards called a "wastefully large orchestra." For concert purposes, he subsequently made two suites of *Firebird* excerpts scored for a smaller (still vibrant) orchestra. Tonight's performance affords the rare opportunity of hearing the complete *Firebird*, with its "wastefully large orchestra."

The story of the ballet is based on Russian folk legend. Prince Ivan becomes lost in the magical forest of the ogre Kastchei, who can turn intruders into stone. Seeing the Firebird plucking golden apples from a tree, Ivan captures her, but frees her when she gives him a feather that has magic powers. Later, thirteen enchanted princesses appear; Ivan watches them dancing and playing with the golden apples. They warn him of Kastchei, who attempts to work his spell on Ivan, but the prince is protected by the Firebird's feather. The Firebird causes Kastchei and his followers to dance wildly until they drop exhausted. The prince destroys an egg which holds in it the ogre's immortality. Kastchei dies; his stoned (as in rock-like) captives come to life; and Ivan takes the loveliest of the princesses in marriage.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Thursday Evening

August 10, 1972, 8:30 pm

LAWRENCE FOSTER, Conducting

RAFAEL OROZCO, Piano

VERDI Overture to "La Forza del Destino"

RACHMANINOFF Concerto No. 2 in C minor for Piano and Orchestra, Op. 18

Moderato
Adagio sostenuto
Allegro scherzando

Mr. Orozco

INTERMISSION

TCHAIKOVSKY Overture Fantasy, "Romeo and Juliet,"
after Shakespeare

RESPIGHI Symphonic Poem, "The Pines of Rome"

The Pines of Villa Borghese
The Pines Near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

For performers' biographies, please see pp. 18, 19

Hollywood Bowl Carillon Theme by Elinor Remick Warren

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NOTES BY ORRIN HOWARD

Overture to "La Forza del Destino"

Giuseppe Verdi (1813-1901)

After the frustrations of the launching of his opera *A Masked Ball* in 1859, Verdi, exhausted, turned his back on the creativity that had for years consumed him. But, when a commission arrived from Russia for an opera for the Imperial Theatre at St. Petersburg, the composer, smelling the blood of the violent *La Forza* story, signed a contract and plunged into his task with characteristic zeal. The opera was presented in St. Petersburg in November of 1862, and while not an unqualified success, performances in the world's musical capitals followed. However, Verdi, not satisfied, undertook revisions of the work and, with the libretto altered by Ghislanzoni (later to collaborate on *Aida*), a new *La Forza* was given its first La Scala production in 1869.

The intensity of Verdi's melo-dramatics in *La Forza* is at least as apparent in the opera's seething orchestral introduction as in the body of the work itself. The six opening brass exclamations create a heavy atmosphere of foreboding, and the agitated theme that follows fully enunciates the doom and gloom they portend. This motif, associated with the tragic destiny of the principals, dominates the overture either as the main material or as a grim undercurrent to melodies related to the opera's characters. This latter treatment, when the destiny motif casts its dark shadow on both the soaring and gentle lyric themes, is, if not subtle, still unfailingly effective, as theatrically stimulating in the concert hall as in the opera house.

Concerto No. 2 in C minor for Piano and Orchestra, Op. 18

Sergei Rachmaninoff (1873-1943)

The blood and thunder emotionalism of Verdi's Italian opera style meets its match in the lush, rhapsodic emotionalism of Rachmaninoff's Russian piano concerto style. Each composer, living through periods of transition, remained true to his own intense individuality, although Verdi surely fulfilled his century's expectations while Rachmaninoff defied his. The Russian composer, born in 1873, only nine years before Stravinsky, might have entered the new century, like his fire-brand countryman, making loud, new sounds. But he wasn't made of such daring stuff; in fact, he was possibly

the 20th century's most illustrious misfit. Trained in the late 19th century conservative Moscow studios of Taneyev and Arensky, and an ardent admirer and friend of Tchaikovsky, he remained virtually impervious to the shock waves of the revolutionary salvos released in the Europe of his time. Unwilling also to subscribe to the agitations of the Russian nationalists, Rimsky-Korsakoff, Mussorgsky, etc., he went his own way developing a brand of "Russianness" peculiar unto itself, distinctive and personal.

The Rachmaninoff musical article is invariably melodious, its lyricism more often than not laden with brooding melancholy, and clothed in luxurious, soulful harmonies, which writers of popular and/or film music have been greedily appropriating for years. He was a master orchestrator, and, of course, his piano writing is richly sonorous and expansively virtuosic, in the grand 19th century bravura tradition. Possibly the most revered of Rachmaninoff's compositions is the Second Piano Concerto, a work whose existence is attributed to the auto-suggestion therapy of a Dr. Nicolas Dahl. Rachmaninoff's need for the good doctor's services came about in this case-history manner: in 1897, the composer was in the throes of despair over the failure of his First Symphony at its premiere in St. Petersburg. Nothing, not even subsequent successes in London in his unique triple role of pianist, conductor and composer, could dispel the agony of the defeat. Depressed and unable to work on a concerto he had promised to bring with him on his next London visit, Rachmaninoff took the Dahl treatment. This consisted of four months of daily sessions with the doctor, who brain-washed the patient with constantly repeated urgings, "You will begin to write your concerto . . . the concerto will be of excellent quality . . ."

He did write the concerto, dedicating it to Dahl, and it is of excellent quality, a judgment audiences have been making since it was played by the composer for the first time on October 27, 1901. From the sardonic, march-like first theme, which is prefaced by the insistence of the piano's ponderous opening chords, on through the concerto's moon-drenched songfulness and the fiery virtuosity, a special Rachmaninoffian kind of 20th century romanticism makes its claims on the 19th century emotions residing in most of us.

Overture Fantasy, "Romeo and Juliet"

Peter Ilyitch Tchaikovsky (1840-1893) If Rachmaninoff wore his heart on his sleeve, Tchaikovsky waved *his* on a banner. Tchaikovsky may not have invented musical emotionalism, but, once having discovered it, he thrived upon it. The *Romeo and Juliet* Overture Fantasy, while not an uncharacteristic work, is a youthful effort, and therefore does not exhibit quite the self-indulgence of, say, the last three symphonies. Although it is true that shortly before the conception of *Romeo*, he had been jilted by a French soprano to whom he had become engaged, the composer is working here on the level of pure program music — the tragedy is someone else's.

But who better to describe tragedy than Tchaikovsky? Actually the idea for using the Shakespeare story as the basis for a symphonic poem came from Mily Balakireff. Balakireff surely would not have considered the "foreign" subject matter acceptable for himself or his cohorts in the Russian nationalistic group, the Big Five. But for the "Europeanized" Tchaikovsky, Shakespeare was fine. And indeed it was! *R & J* has some of the composer's most beautiful music finely crafted in a taut symphonic movement. First performed in 1869 and considerably revised over the next 10 years, the score was brought out in its final form in 1880. Without attempting to detail the story, Tchaikovsky has succeeded superbly in conveying its essence. If the piece were untitled, one would have no trouble in recognizing its elements to be conflict, passion and love, all of which come to a tragic end.

Specifically, the composer presents, in an extended introduction, Friar Laurence, clad in Russian embroidered ecclesiastical robes (clarinets and bassoons). In the Allegro, the strife between the Montagues and Capulets flares violently, the bitter tensions iterated by well-placed dissonances, syncopations, and surging orchestral brilliance, including plenty of recourse to the composer's favored antiphonal usage, conversations between different instruments. The lovers appear in gorgeous romantic themes: Romeo in English horn and viola — later this theme is treated to full Tchaikovskyian super-gloriousness; Juliet, exquisitely limned by muted strings. The strife motif and Friar Laurence theme combine dramatically; *R & J* return. Conflict resumes until the ominous message comes: the lovers are dead. The

religiosity of the Friar is recalled, and then, with heavenly harp chords in attendance, the star-crossed lovers soar above all mortal strife, propelled by the vaulting *Romeo* theme. The extravagantly romantic work ends, some think inappropriately, with crashing chords symbolizing the eternal struggle of man on his earth.

"The Pines of Rome"

Ottorino Respighi (1879-1936)

Although Respighi comes from Rosini country (Bologna, Italy), grew up while Verdi was still alive, and himself wrote several operas, his most enduring contributions to music were in the symphonic field. This was no mean feat for a violinist-composer born in a country where an orchestra stayed mainly in the pit. But Respighi, at 21, recognizing his instrumental inclinations, went to Russia to study with Rimsky-Korsakoff. The master orchestrator's influence on the young Italian was vastly important, the skill he achieved enabling him to produce in a work such as *The Pines of Rome*, a marvelous sonorous brilliance and color.

Tonight's work is one of three symphonic poems in which is celebrated some aspect of the Eternal City. *Pines* (1924) is the middle one, *The Fountains of Rome* (1916) the first, *Roman Festivals* (1928) the last. Of *Pines*, the composer said, speaking in the third person, "he uses nature as a point of departure, in order to recall memories and visions. The century-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life." The work has four connected sections. The following descriptions are contained in the score; they read, in part: (1) The Pines of Villa Borghese. Children are at play . . . twittering and shrieking like swallows at evening. Suddenly the scene changes to (2) The Pines Near a Catacomb. Pine trees fringe the entrance to a catacomb. From the depth rises a chant, like a solemn hymn. (3) Pines of the Janiculum . . . stand outlined in the full moon. A nightingale is singing. (The score calls for a recorded nightingale.) (4) Pines of the Appian Way. Dawn: the rhythm of unending footsteps. There is a vision of bygone glories; a trumpet sounds, an army bursts forth towards the Sacred Way, mounting in triumph to the Capitol.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Saturday Evening
August 12, 1972, 8:30 pm

PERCY FAITH, Conducting
OSCAR PETERSON, Piano

Excerpts from "Jesus Christ Superstar"

TIM RICE — LLOYD WEBBER

Superstar
I Don't Know How To Love Him
Simon's Zealots
Everything's Alright
Hosanna

The First Time Ever I Saw Your Face

E. MacCOLL

OSCAR PETERSON

Selections to be announced from the stage by Mr. Peterson

Four Brazilian Dances

Corcavado
One Note Samba
Wave
Amorada

CARLOS JOBIM
CARLOS JOBIM
CARLOS JOBIM
W. AZEVEDO

INTERMISSION

Music from The Films

Summer of '42
Shaft
Brian's Song
Fiddler on The Roof

MICHEL LeGRAND — A & M BERGMAN
ISAAC HAYES
MICHEL LeGRAND
S. HARNICK — J. BOCK

Michelle

J. LENNON — P. McCARTNEY

OSCAR PETERSON

Selections to be announced from the stage by Mr. Peterson

Viva! The Music of Mexico

Huapango
Las Mananitas
Cocula
La Chapparita
Mexican Hat Dance

MONCAYO
TRADITIONAL
E. CORTAZAR — M. ESPERON
M. ESPERON
PARTCHELLA

All Arrangements and Adaptations by Mr. Faith
Yamaha supplied the YC-45 Organ used in tonight's performance.

Hollywood Bowl Carillon Theme by Elinor Remick Warren

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WHO'S WHO

LAWRENCE FOSTER'S conducting has been a regular feature of the Los Angeles music scene since 1960, when he made his conducting debut with the Young Musicians Foundation Debut Orchestra. He subsequently served as conductor and director of that orchestra for four years. In 1965 Zubin Mehta appointed Foster as his assistant with the Los Angeles Philharmonic, a post Foster held until 1968. The following year Foster became the principal guest conductor of London's Royal Philharmonic Orchestra, and in 1970 was named music director of the Houston Symphony. In addition to his frequent appearances with the Los Angeles Philharmonic at both the Music Center and Hollywood Bowl (he conducted last season's opening and closing Bowl concerts), Foster is today in great demand as a guest conductor in the world's leading musical centers.

HORACIO GUTIERREZ achieved worldwide recognition in 1970 as the top American prize-winner in Moscow's International Tchaikovsky Competition. He was born in Havana in 1948, began studying music when he was three, and made his debut with the Havana Symphony eight years later. In 1962, Gutierrez and his family moved to Los Angeles, where he became an American citizen in 1967. That same year he won first prize in the San Francisco Symphony auditions, and the previous year was chosen by Leonard Bernstein as a soloist for the New York Philharmonic's famous Young People's Concerts. He has performed with the Los Angeles Philharmonic throughout the Southland, including last summer at Hollywood Bowl, where he played Tchaikovsky's First Piano Concerto to a capacity audience during the Tchaikovsky Spectacular. This past year, in addition to making his winter season subscription debut with the Philharmonic at the Music Center, Gutierrez played recitals in New York and Philadelphia, toured the Netherlands and South America, and appeared as soloist with such leading orchestras as the Boston Symphony, Cleveland Orchestra, and San Francisco Symphony.

RAFAEL OROZCO came to international attention in 1966, when, at the age of twenty, he won First Prize at the Leeds International Competition before a jury of such distinguished pianists as Gina Bachauer, Rudolf Firkusny and Lev Oborin. The Spanish-born Orozco received his early training from his father and aunt in his native Córdoba, but at thirteen left for

Madrid, where he studied with Alexis Weissenberg. After winning the Leeds Competition, Orozco settled in England. Movie audiences are undoubtedly familiar with Orozco's work through his performance of the second movement of the Tchaikovsky First Piano Concerto in Ken Russell's film *The Music Lovers*. Orozco made his United States debut with the Detroit Symphony in 1968, and has since made many appearances in this country, including his debut with the Los Angeles Philharmonic last January at the Music Center. Tonight's concert marks his first Hollywood Bowl appearance.

PERCY FAITH has built a distinguished career as a composer, conductor and arranger. He joined the Canadian Broadcasting Corporation in 1934 as staff arranger and conductor. His program *Music by Faith*, broadcast throughout North America and Hawaii in 1937, served as a springboard to work in the United States. Columbia Records named Faith the music director of their Popular Division in 1950; for them he has made more than sixty recordings and has been instrumental in developing the careers of Tony Bennett, Rosemary Clooney, Johnny Mathis, Jerry Vale and many others. Among his many recordings are the singles *Delicado*, which received a Billboard Citation, and *Song From Moulin Rouge* and *Theme From A Summer Place*, both of which received Gold Record Awards. Several of his albums have also received Gold Record Awards, among them *Bouquet*, *Viva!* and *Themes For Young Lovers* in this country, and *The Beatles Album* in Japan. Faith has conducted pops concerts in Europe and in America, where he has led such symphony orchestras as those of Los Angeles, Houston, Indianapolis, Milwaukee and Minnesota.

OSCAR PETERSON, like Percy Faith, was born in Montreal. Peterson began playing trumpet when he was five, then three years later switched to piano. After receiving a secure grounding in classical music, Peterson became interested in jazz while in high school, and by his mid-teens was playing jazz on a weekly radio show. Though he received offers from Jimmy Lunceford and others to perform in the United States, it was not until 1949, when he was 24, that Norman Granz persuaded Peterson to make a surprise guest appearance at Carnegie Hall on the program *Jazz at the Philharmonic*. He created such a sensation that the show company invited him to tour Europe and Japan with them. Originally he teamed with bassist Ray Brown in these JATP shows, then later guitarist Herb Ellis was added to form a trio. Peterson has made many recordings with his Trio, as well as with such artists as Louis Armstrong, Stan Getz, Milt Jackson, Sonny Stitt and Lester Young. He has also been active as a composer (the *Canadiana Suite* is his best-known work).

Next Week at the Bowl

Three brilliant young artists—a violinist, a pianist and a conductor—will make their Hollywood Bowl debuts with the Los Angeles Philharmonic this week in programs ranging from an operatic evening with Norman Treigle to such favorite works as *Bolero* and *Pictures at an Exhibition*.

On Tuesday, Roumanian violinist Silvia Marcovici, not yet twenty-one, will make her first Bowl appearance playing Lalo's *Symphonie Espagnole*. Miss Marcovici, the winner of the "Prix Special" of the Prince of Monaco and first prize at the Enesco Competition in Bucharest, has played to wide acclaim throughout Europe, and last year made a highly successful North American tour.

The conductor for Tuesday's program will be Edo De Waart, currently joint music director of the Rotterdam Philharmonic. His Tuesday program will include the Mussorgsky-Ravel *Pictures at an Exhibition* and Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*.

De Waart will return to conduct the Philharmonic on Thursday in a program of music by Mozart, Ravel, Kodály and Bartók. Joining him will be the husband and wife team of Misha and Cipa Dichter, making their second public performance together to play Mozart's Concerto for Two Pianos in E flat, K. 365. This will be Brazilian-born Cipa Dichter's first appearance at the Bowl. Her husband Misha has, since attracting international attention in 1966 as the top American prize-winner in the Third Tchaikovsky Piano Competition in Moscow, become a frequent soloist with orchestras the world over. In addition to his duo-piano appearance with his wife, Dichter will play Bartók's Third Piano Concerto. De Waart's program also includes Ravel's *Bolero* and Kodály's *Dances from Galanta*.

Norman Treigle, the leading bass-baritone in America today, will on Saturday night make a welcome return appearance to Hollywood Bowl in some of his favorite operatic selections. These include arias from Mozart's *Don Giovanni* and *Le Nozze di Figaro* and from Verdi's *Ernani* and *Simone Boccanegra*, in addition to major scenes from Mussorgsky's *Boris Godunov*. Joining Treigle in the *Boris* scenes will be tenor Val Stuart, a winner of both the Metropolitan and San Francisco Opera Auditions, and Roger Wagner's Los Angeles Master Chorale. Orchestral

items include excerpts from *La Traviata* and *Otello*.

The conductor for this gala evening will be Italy's Aldo Ceccato, the newly appointed principal conductor of the Detroit Symphony. Ceccato, who makes his Bowl debut in this program, has been a frequent guest conductor of leading orchestras and at major opera houses throughout Europe, South America, and this country.



Silvia Marcovici



Edo De Waart



The Dichters



Norman Treigle



Aldo Ceccato

Los Angeles County and City Officials Honored

The Southern California Symphony-Hollywood Bowl Association is setting aside the August 10 concert, conducted by "our own" Lawrence Foster, to honor the County and City officials who have been such important friends and supporters of the Hollywood Bowl and the Los Angeles Philharmonic Orchestra.

We of the Association are indeed fortunate to be located in a city and county governed by outstanding individuals who provide not only the best of government but also a continuing interest in our cultural activities.

In honoring our public officials we wish to express our thanks to these dedicated members of government.

John Connell, *President*
Southern California Symphony—
Hollywood Association
Honorary Chairman,
City & County Officials' Night



Mr. and Mrs. Edward S. Kellogg, Chairmen of the "Thanks a Bunch" Party for City and County Officials, checking the list with Mrs. William Worth Kemps, Chairman of Hollywood Bowl Volunteers.

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OTHER OFFICIALS

Other guests will represent county and city administration, law enforcement, fire prevention, parks and recreation and the performing arts.

ABBEY is another way to spell PARTY! And what a beautiful party setting they have made out of the parking lot at the Volunteer Cottage for the reception honoring our City and County Officials!

The Hollywood Bowl Volunteers wish to express thanks and appreciation, also, to Sunny Mace and the Small World Restaurant and to Universal Studios for their kindness in loaning the trams for the comfort and convenience of our guests.



Lukas Foss

Marathons: 3 for Good Measure

Fifteen hours of great music. Five of Baroque music on August 9. Five of Beethoven on August 23. And five of Stravinsky on September 6. Priced at \$1.50 for any seat in the Bowl. It's the greatest musical bargain in the city. Or anywhere else, for that matter.

Once again the Los Angeles Philharmonic sponsors three five-hour music marathons themed to a single style or composer. These friendly, relaxed, informal affairs provide audiences of all ages with excellent opportunities to become acquainted with large quantities of great music under congenial circumstances.

Performers include a remarkable assemblage of largely youthful talent, including members of the Los Angeles Philharmonic. Last summer's sensation, composer-conductor-pianist Lukas Foss, will again supervise this year's programs. Foss has taken the Bowl's marathon concept and popularized it in New York during the past season. Similar ventures have been reported as far away as Japan, Italy and Israel.

But the Bowl's marathons remain unique. Enthused Karen Monson in the *Los Angeles Herald-Examiner*: "These summer marathons at Hollywood Bowl are pleasant things, they really are. Take the second one, the Mozart Mini-Marathon, that was held Wednesday evening. People enjoyed it. The intent ones who sat reading until it was too dark enjoyed it. The sun-worshippers in see-through clothes and no shoes enjoyed it. The children probably enjoyed it — even those few who screamed. The picnickers with their fruit and cold drinks enjoyed it . . . The instrumentalists seemed as pleased as everyone else. It was an evening to sit back and relax, to let the music grab your attention sometimes, or let it just float by as the temperature cooled. The atmosphere is

wonderfully informal; as I said before, the Bowl should be like this more of the time."

The concerts begin at 6 p.m. and last until around 11. You can come when you like and stay as long as you like. Wander around the Bowl grounds. Relax and enjoy the unrivaled combination of congenial friends, bucolic surroundings, and superb music, superbly performed.

As Orrin Howard phrased it in the *Los Angeles Times*, "a nicer, more progressive format couldn't happen to the huge outdoor concert arena." □

THE PLEASURES OF THE PALATE: Dining and Wining at Hollywood Bowl, and After.

Dinner at Hollywood Bowl's Small World Patio Restaurant will be more of a treat than ever before this summer. Especially for Early Birds. So come early. Park with ease. Relax. Take the time to enjoy a leisurely glass of wine, complimentary with your dinner between 5 and 6:30. Watch our old-time movies, shown 'til 7 P.M. And order something special from the international gourmet menu. Buffet entrees like Baron of Beef, Chicken à la Kiev, Cannelloni Genovese, Shrimp Creole and Virginia-baked ham. Scrumptious pastries.

Or plan the perfect picnic. You can reserve it by phone: Call 87-MUSIC, and let Small World fix you a traditional Hollywood Bowl box supper with all the trimmings. Enjoy it in any of the Bowl's lovely picnic areas or right in your seats. Hollywood Bowl's Small World also offers an extensive selection of wines, beers and champagne. And after the concert, why not drive to Small World's charming restaurant at 1629 N. Cahuenga Blvd. (1/2 block south of Hollywood Blvd.), and enjoy the delicious champagne supper which is served until midnight. It costs only \$3.25 (including champagne) and, who knows, you may even spot some of the Bowl's celebrity performers at an adjoining table.

TOSHIBA

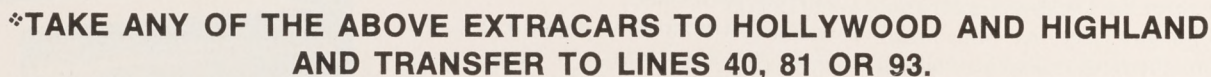
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Alan de Veritch
Armand Roth
Albert Falkove
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Sidney Fagatt
Jerry Epstein
George Serulnic
Charles Lorton
Susan Winterbottom

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Kurt Reher*
Nino Rosso
E. Vance Beach
Edwin Geber
Howard Colf, Jr.
Karl Rossner
Phyllis Ross
Wladyslaw Przybyla
Gabriel Jellen
Don Cole
Mary L. Zeyen
Daniel Rothmuller

basses

Richard Kelley, Sr.*
Harold Brown
Elmer Heintzelman
William Torello
Richard D. Kelley, Jr.
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Milton Nadel
Arni Heiderich
Emilio De Palma
Dennis Trembly

flutes

Roger Stevens**
Anne Diener Giles**
Roland Moritz
Miles Zentner

piccolo

Miles Zentner

oboes

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Barbara Winters**
Donald Muggeridge
William Kosinski

english horn

William Kosinski

clarinets

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Singing voice of the Mother Abbess in the film "Sound of Music" and a member of the voice faculty of the University of Texas, Austin, announces she will begin teaching privately August 1 in the studio of Ruth Miller Chamlee, 8118 Hollywood Boulevard



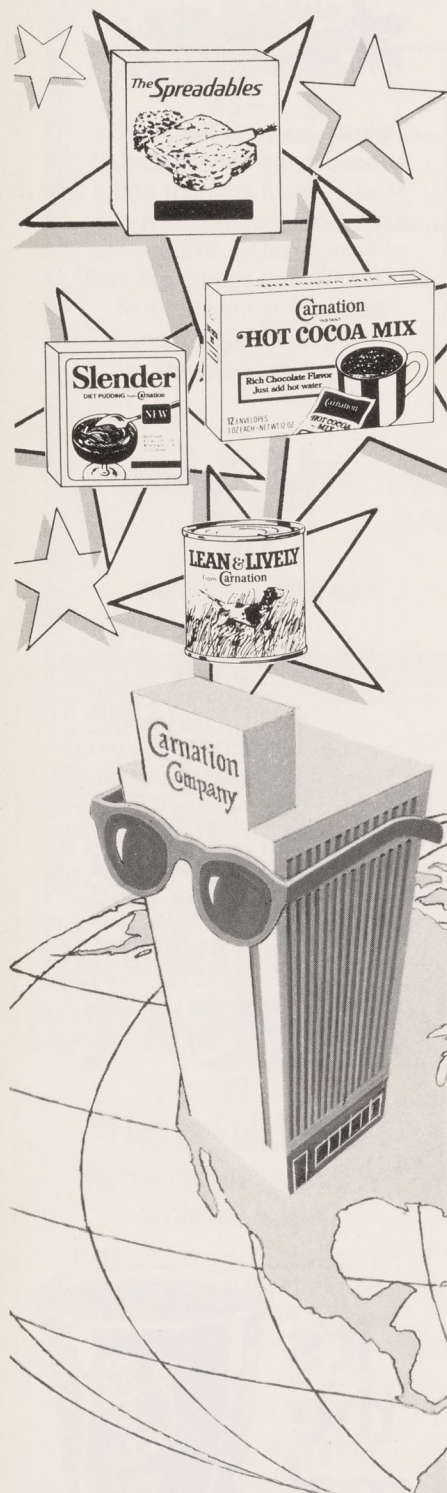
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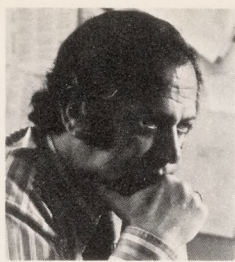
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Ernest Fleischmann

Birthday Thoughts and Birthday Wishes

IT IS DIFFICULT for me to realize that this is already the fourth season's programs in the Bowl for which I bear responsibility. Difficult, because it often seems as though I arrived here only yesterday, but also exciting and rewarding, because I feel privileged indeed to be associated with so important a landmark in California's cultural history as the Bowl's 50th birthday.

For this season's opening concert it would have been tantalizingly simple merely to have repeated the program of that first evening, July 11, 1922, when the bearded, efficient, genial Alfred Hertz began by conducting the Los Angeles Philharmonic in Wagner's *Rienzi* Overture. Appropriate, perhaps, but hardly sufficiently festive. No doubt the critical establishment would have nodded approval if we had commissioned one or two pieces for the occasion from one or two living composers. I do not, however, believe that, in this day and age, when great orchestras everywhere are fighting for financial survival, it is right for them to pay out the considerable sums involved in commissioning new music. That, I would submit, is the responsibility of those — such as publishers, commercial managements and impresarios — whose objectives are to wrest a pretty pecuniary profit from their professional activities in music, or those in our government — state or federal — who are elected (and whom we pay) not only to help us run our lives in orderly fashion, but also to help advance the course of our civilization. Let us hope that well before another 50 years have elapsed, the Philharmonic and the Bowl will be given the means to invite the creation of new works from composers able to stimulate, thrill, move, entertain, amuse, uplift, enlighten our audiences in those wonderful and mysterious ways that music, and only music, is able to communicate to people of all ages, races, nationalities.

For this 50th birthday celebration, it seemed as wrong to repeat, as it seemed to present something entirely new (New Music *will* have its Day on July 26 — don't miss it!). Rather, the occasion called for a work that is joyful, dramatic, monumental even, one that is not part of our everyday live musical fare, but popular nonetheless, and one that by its nature, and through at least some of its performers, could tell our audiences something about where we may be going. Mahler's Eighth Symphony (The "Symphony of a Thousand") might possibly have been such a

work. Verdi's *Aida* is another. After all, it was written for a celebration. And, by casting in the title role a gifted young American singer making her operatic debut here, and inviting an equally gifted young American musician (whom we admired so much when he came to the Bowl for the first time last year) to conduct it, we are trying to tell our audiences that, more than ever, the Bowl believes in the future of music, in new, youthful, exciting talent, as well as in the accomplishments of those great, wise and mature artists whose performances provide a constant inspiration for the younger generation. We are also using *Aida* and *Rigoletto* (like *Traviata* and *Fledermaus* last summer) to say to you that the Bowl is a place where opera can be brought back to an opera-deprived Los Angeles public — even though, for the present, financial and technical limitations confine us to concert performances of opera. But if the demand can really be shown to exist, we shall surely have to stage opera again in the Bowl, making the best possible use of its natural surroundings, and turn this glorious amphitheatre into California's Verona. For this we need audiences, huge ones, and money, lots of it.

Let us therefore use this 50th birthday season to plant the seeds for a unique open-air operatic tradition at the Bowl. Let us also use it, through what we hope is a season offering rich variety, enjoyment and stimulus to the widest possible public, to say a very warm and sincere "thank you" to our audiences for their support and encouragement. Abler pens than mine have chronicled the achievements of groups of unselfish, public-spirited citizens (among whom some uniquely determined and able ladies were especially prominent) in guiding the Bowl through trials, tribulations and triumphs. The gratitude of every citizen is their due. Let us also not forget the tremendous help, in cash and kind, the Bowl receives from the County's elected officials and their staffs; the enthusiasm, loyalty, and sheer hard labor of all those who work behind the scenes — stage hands, electricians, operations personnel, and countless others — who contribute so much to make the Bowl a place for everyone to enjoy. And then, there are those movers of mountains, the Hollywood Bowl Volunteers, whose selfless devotion is one of the happiest and most constructive examples of truly democratic voluntary work in action — volunteer activity that benefits literally hundreds of thousands of people of all ages, races and creeds. The list, of course, could continue into virtual infinity. However, everyone included in it has one thing in common: their most cherished reward is the true enjoyment of our audiences. That, then, is the Bowl's 50th birthday wish to you: enjoy yourselves, truly.

Ernest Fleischmann

Executive Director, Los Angeles Philharmonic
Artistic Director, Hollywood Bowl

Parking Made Easier: Important Information

Parking at Hollywood Bowl is easier than ever before during this summer's 50th Birthday Superseason.

For the first time, you can reach the Bowl from *both* the Hollywood and Ventura Freeways. You'll avoid traffic on Bowl nights because we've made available Universal Studio's roomy, well-lit lot on the corner of Barham Boulevard and Forest Lawn Drive, right up the street from Warner Brothers. The lot holds more than 1,000 cars and is only a two minute drive from either the Hollywood or Ventura Freeway, and less than a ten minute ride to the Bowl.

For just \$1, you can park at the Barham Boulevard lot and ride our free shuttle bus to the Bowl (that's a saving of as much as 50% over parking at the Bowl itself). You'll avoid traffic on your way to and from the Bowl, and our free shuttle bus will take you right to the Bowl's Box Office Concourse. After the concert, the bus will pick you up and you'll be one of the first people in your car and back on the road. What could be easier?

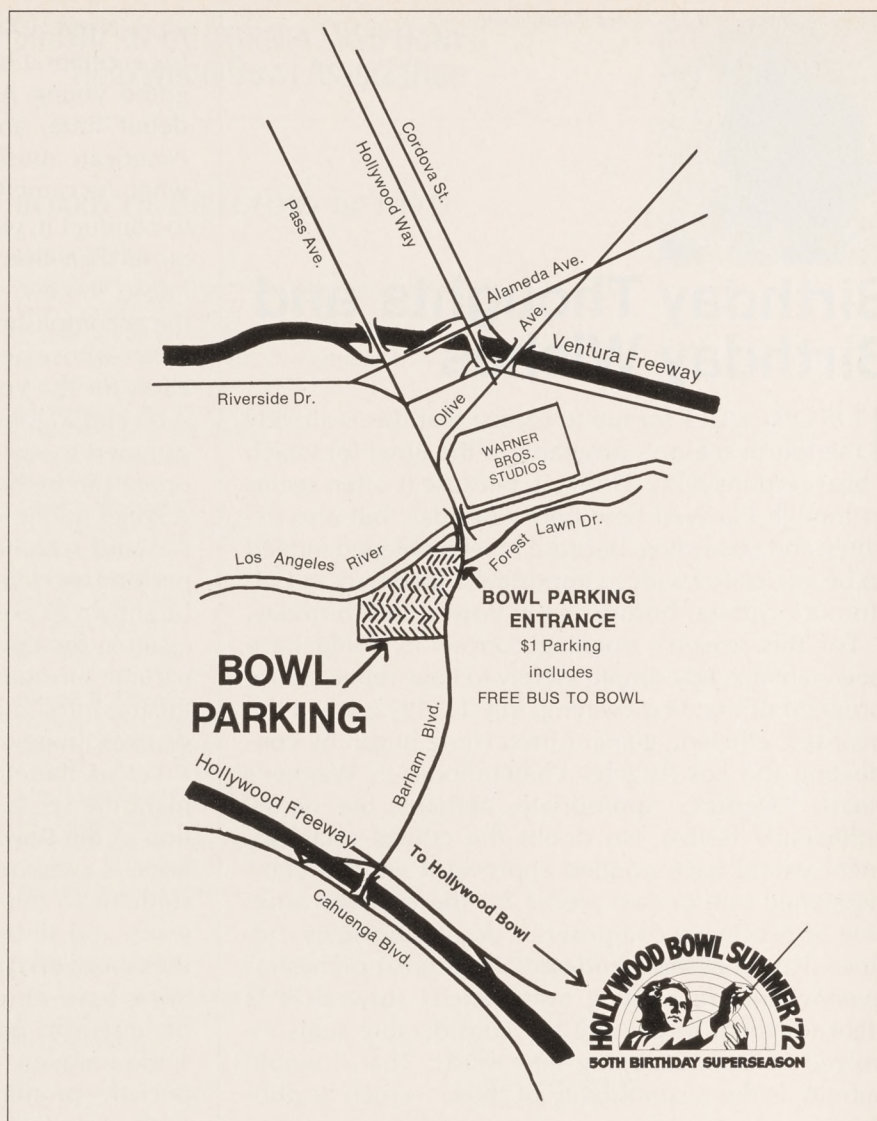
Beginning at 6 P.M. each concert evening, a shuttle bus will leave the Universal lot every ten minutes right up to the 8:30 P.M. curtain. After the concert, just look for the buses marked "Universal Shuttle" at the bus island in the middle of Highland Avenue. The last bus leaves twenty minutes after the end of each concert (for shuttle bus information on non-Philharmonic evenings, or for concerts starting earlier than 8:30 P.M., please call 87-MUSIC).

To reach the Barham Boulevard lot: **Southbound on the Hollywood Freeway:** Take the Barham Boulevard off-ramp. Turn left on Barham and drive over the hill. Turn left into lot at the intersection of Forest Lawn Drive.

Northbound on the Hollywood Freeway: Take the Barham Boulevard off-ramp. Turn right on Barham and drive over the hill. Turn left into lot at the intersection of Forest Lawn Drive.

Eastbound on the Ventura Freeway: Take the Pass Avenue off-ramp. Turn right on Pass. Pass will merge into Olive Avenue. Continue down Olive past Warner Brothers. Turn right into lot at the intersection of Forest Lawn Drive and Barham Boulevard.

Westbound on the Ventura Freeway: Take the Cordova Street off-ramp. Turn left on Cordova to Olive Avenue.



Turn right on Olive and continue down Olive past Warner Brothers. Turn right into lot at the intersection of Forest Lawn Drive and Barham Blvd.

Aircraft Message

"The sweet sound of a smooth running aircraft engine may be music to the ears of a pilot, but to the ears of a music lover attempting to enjoy the concerts presented at the Hollywood Bowl, it is a most distracting noise," the FAA has cautioned pilots.

In a press release, the FAA pointed out, "Cooperation with others, in this case, music lovers, can enhance the public image of pilots. The traditional values airmen place on discipline and the rights of others can now serve as well to make friends in the music world—simply by avoiding flights over the Hollywood Bowl when there is a concert."

"What is really needed," emphasized Arvin O. Basnight, director of the FAA's Western Region, "is a sense of discipline on the part of all pilots—a discipline that respects the rights of others to enjoy the Hollywood Bowl just as they enjoy the right to fly. Please ask your fellow pilots to respect the red searchlight beams that crisscross the exact location of the concert."

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The Southern California Symphony-Hollywood Bowl Association
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OPEN HOUSE AT THE BOWL

Performances on the Box Office Plaza: 9:30 and 10:30 am
Weekdays (Monday through Friday) July 17 - August 25

Open House Master of Ceremonies Rob Bowers
with Songs & Stories

JULY 17-21

Tony Urbano Puppet Co.—"The Three Wishes"
Flamenco Talavera-Spanish Dancing Stars
& Guitarist Clark Allen
The Storytellers: Al and Luane

JULY 24-28

Ewe African Ensemble—Songs & Dances from Ghana
Punchinello Players—Musical Theatre & Games
Michael Goodrow—"Singalong"

JULY 31-AUG. 4

Elisabeth Waldo's Pan American Ensemble
"The Silver Bear", from stories by Leo Tolstoy,
directed by Rob Bowers
Chalk Talk: Cartoons by Gary Goddard & Tony Jenkins

AUG. 7-11

Tell Tale Theatre—directed by Jeremy Blahnik of the
Mark Taper Forum
John Arnold Ford's Comic Opera Theatre

AUG. 14-18

Los Angeles Dance Theatre—Dance Encounter II
Sonny Criss' Jazz Quartet: a Child's Introduction to Jazz
Art Workshop—"The Young Masters" & Jack McCorkle

AUG. 21-25

Bob Baker Marionette Theatre—"Fiesta"
East West Players—"Juan", a Filipino Folk Story
Jr. Ballet USA—"Horse 'N Around", a Cowboy Ballet

FOR RESERVATIONS

For your convenience, we will accept preliminary reservations by phone. Please call JOAN REYNOLDS at 626-5781, Ext. 626 or 627.

A group consists of 10 or more. Reservations for Individuals will assure space on Mons., Tues., Thurs., & Fris. only. No reservations Weds. Due to numerous requests, groups will be limited to 2 visits. If there is room, we will be happy to accept additional dates.

PARENTS: Special this summer! Wednesdays of each week will be set aside for you and your children. No group reservations will be accepted on this day.

Bring a Picnic and

BE OUR GUEST

every Monday-Friday, 9:30 to 12 noon at a

Rehearsal of the

LOS ANGELES PHILHARMONIC

CHILDREN: Bring your parents to the Philharmonic's August 2 *Family Picnic Concert* at the Bowl. MARGARET HARRIS conducts, starting at 7:30 pm. Or for information on special HOLLYWOOD BOWL 50th BIRTHDAY CONCERTS for you and your parents, call 87-MUSIC.

1972 Open House at the Bowl

ADMISSION FREE



TWO RETROSPECTIVES GRACE MUNICIPAL GALLERY

Two separate retrospective showings of the work of two esteemed local artists — each in his seventies and each boasting over 50 years each of activity in the art field — emphasize the desire of the still-“new” Los Angeles Municipal Art Gallery to bring further recognition to local artists whose work is outstanding.

Arthur Millier, just short of 80 years of age, has won renown both as artist and critic. He will be represented by his watercolors and etchings of California landscapes from July 12 through August 6 in an exhibition at the Municipal Art Gallery, Barnsdall Park, 4804 Hollywood Blvd. (just west of Vermont).

Septuagenarian Lorser Feitelson, whose work will be exhibited in the Gallery August 16-September 10, has had an unrelenting zest for pictorial exploration. His early work shows his involvement in the forms by Tintoretto and Michelangelo. He realized that art was an on-going process for the first time at the Armory Show in 1913.

Henry Seldis, Art Critic for the *Los Angeles Times*, wrote: “Feitelson is the personification of the vital interest in abstract art that could be found in Southern California as early as the twenties.”

When Millier retired as art critic of the *Los Angeles Times* in 1958, after thirty-two years in that position, he was acknowledged as the dean of newspaper art critics. Before assuming the role of art critic, Millier had been a successful artist in the media of pen drawings, oils, watercolors and etchings. He discontinued active etching and painting about 1937 due to the pressure of his duties at the *Times*, but resumed work in 1959, after his resignation from the newspaper and is still creating California landscapes at the age of 79.

Municipal Art Gallery hours are 12 noon to 5 p.m., Tuesday through Sunday. Closed Monday. No admission charge. Phone 660-4254 for gallery information.



THE PHILOSOPHER — etching by Arthur Millier



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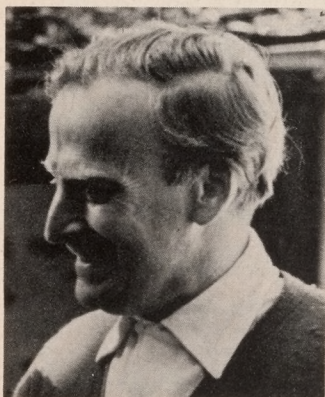
Zubin Mehta



Michael Tilson Thomas



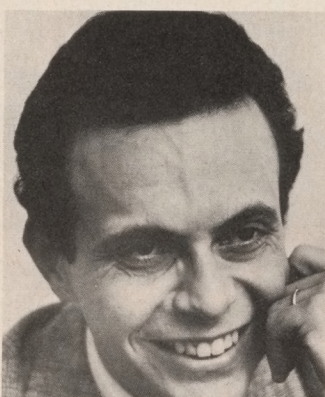
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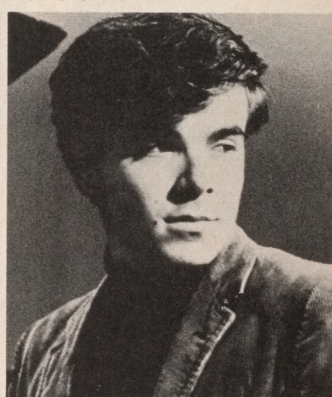
Yehudi Menuhin



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And both Brendel and Serkin will offer individual recitals in the new Celebrity Recital series, which also features Isaac Stern and Itzhak Perlman & Vladimir Ashkenazy.

More than 25 distinguished soloists will appear with the orchestra during the coming season.

Celebrated pianists include Vladimir Ashkenazy playing the Scriabin Piano Concerto, Misha Dichter the Brahms Second, and André Watts the Rachmaninoff Third. Three brilliant young pianists make their Pavilion debuts: Los Angeles-born James Fields in Beethoven's Triple Concerto, Rumanian Radu Lupu in Beethoven's Fourth Piano Concerto, and Australian phenomenon Roger Woodward playing both piano and harpsichord in a unique program of Bach, Liszt and Xenakis.

Six outstanding violinists will be featured: Yehudi Menuhin, returning to

play the work he introduced to Philharmonic audiences in 1947, Elgar's warmly romantic Violin Concerto; Itzhak Perlman the Dvořák concerto; Isaac Stern Mozart's G major (K.216); Pinchas Zukerman Bartók's Second; and young Japanese sensations Mayumi Fujikawa and Teiko Maehashi the Mendelssohn and Prokofieff First, respectively.

Other superb soloists include the distinguished British mezzo-soprano Janet Baker singing Berlioz' *Mort de Cléopâtre*, Philharmonic co-principal clarinetist Michele Zukovsky playing the Mozart Clarinet Concerto, and Los Angeles cellists Stephen Kates (Shostakovich First), Nathaniel Rosen (Beethoven's Triple Concerto) and Philharmonic principal Kurt Reher (Strauss' *Don Quixote*).

To obtain a complete schedule of the Los Angeles Philharmonic's 1972-73 Season in the Music Center Pavilion, please write: Los Angeles Philharmonic Brochure, 135 North Grand Avenue, Los Angeles 90012.

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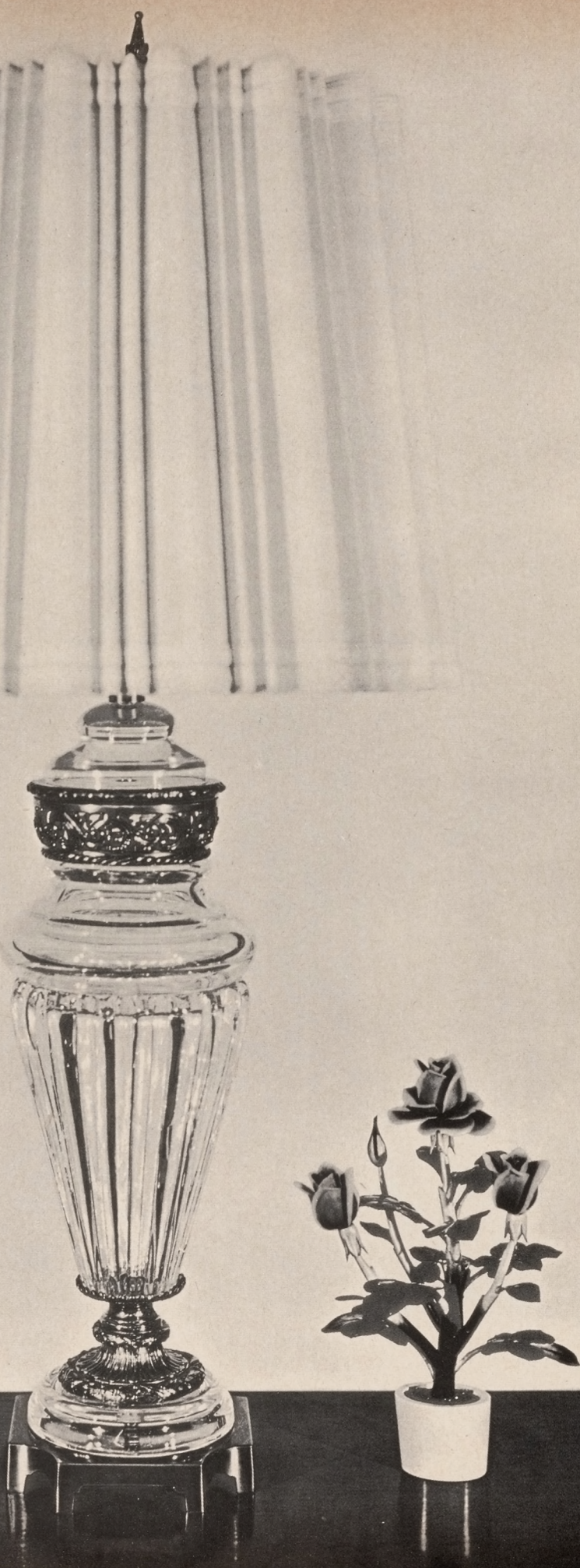
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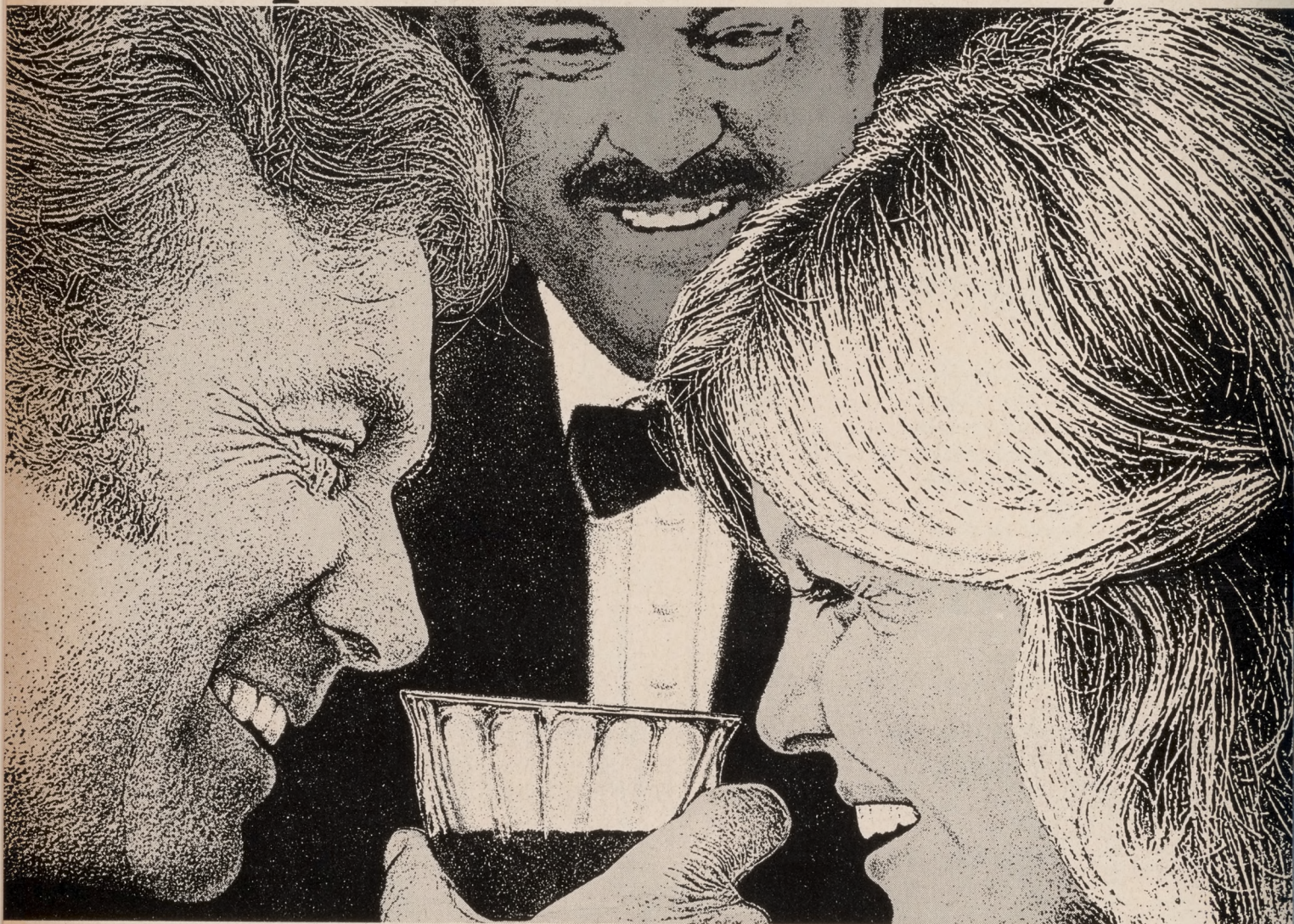
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